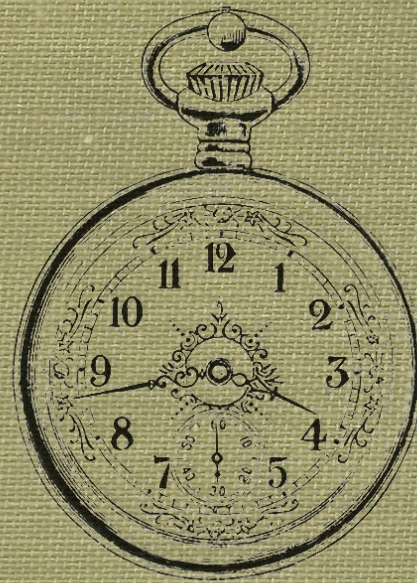


# The McLoughlin Family Collection



a look inside the  
fort vancouver  
museum collection

*presented by the national park service  
& wsuv's cmdc program*



Chapter I  
The McLoughlin  
Family

The John McLoughlin Story  
Part I



# The McLoughlin Family Tree

Dr. John McLoughlin m. Maguerite Wadin McKay  
(1784-1857) (1775-1860)

John, Jr.  
(1812-1842)  
Unmarried

Eliza  
(1814-?)  
m. William  
Randolph Eppes  
(1795-1849)  
6 children

David  
m. Annie Grizzly

William Glen Rae (1) m.  
(c1808-1845)

Eloisa  
(1817-1884)

m. (2) Daniel Harvey  
(-1868)

John  
(1839-1868)  
Bachelor

Margaret Glen  
m. Theodore Wygant  
(1841-?)

Louisa  
(1842-1929)  
m. Josiah Myrick  
(-1906)

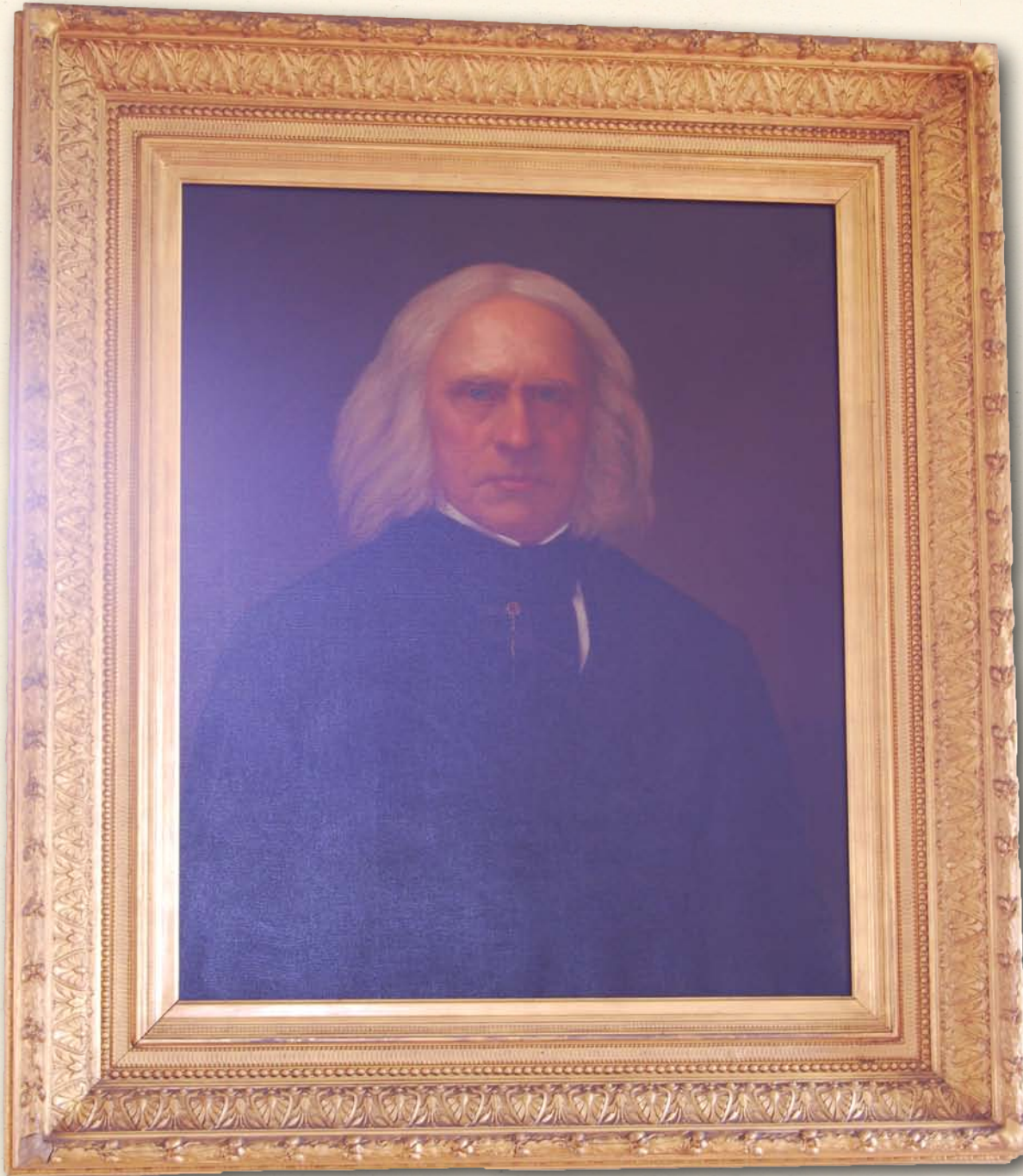
Daniel, Jr.  
(1851-1897)

James William  
McLoughlin  
(1855-1895)

Mary Angelique  
m. Daniel Lehigh



# John McLoughlin



Dr. John McLoughlin was born on October 19, 1784 in Rivière-du-Loup, Québec. His mother, Angélique Fraser, had Scottish and French Canadian heritage, and was raised Presbyterian. It is not known how she met McLoughlin's father, a prosperous, Catholic landowner who was also named John, but their marriage, and her conversion to Catholicism, triggered a conflict between the two families. McLoughlin was the second of seven children.

In 1791, the family moved to Québec City. In 1798, when McLoughlin was fourteen years old, his uncle, Simon Fraser, arranged for him to begin an apprenticeship with Dr. James Fisher, one of the most prominent physicians in Québec City. McLoughlin completed his training four years later, but his career in medicine was thwarted by a disastrous confrontation with a British military officer.



# Marguerite McLoughlin

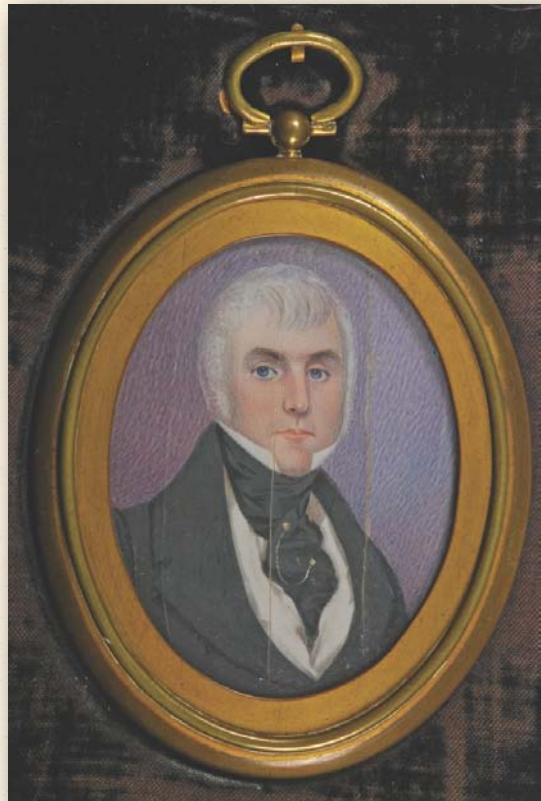
Marguerite Wadin was born around 1775 near Montreal. Her father, Jean Etienne Wadin, was a Swiss fur trader and merchant. The identity of Marguerite's mother is unknown, but she was likely full or part Ojibway or Cree. As a young woman, Marguerite married Alexander McKay, a fur trader for the North West Company, with whom she had one son and three daughters. In 1810, McKay resigned and joined John Jacob Astor's Pacific Fur Company expedition. McKay died in 1811 while on board the HMS Tonquin.

Newly widowed and living at Fort Kaministiquia with her daughters (her son, Tom, had gone with his father and became a ward of the Pacific Fur Company), Marguerite met John McLoughlin. The two entered into a marriage *à la façon du pays* (literally, in the fashion of the country), which would last until McLoughlin's death in 1857. McLoughlin informally adopted her three daughters, and Marguerite cared for Joseph, McLoughlin's son from a previous relationship with an unknown American Indian woman. Relationships between fur trading company employees and American Indian women were often not sanctified by clergy, and ranged from temporary partnerships to dedicated, lifelong unions. John and Marguerite were together for about 30 years before they had an official Roman Catholic marriage in 1842, which was presided over by Fort Vancouver's Father Francis Norbert Blanchet.





# David McLoughlin



This portrait, painted on ivory, depicts Dr. David McLoughlin, the younger brother of John. The McLoughlin brothers were close, and perhaps made even closer by training in the same profession. As John was ending his apprenticeship with Dr. James Fisher of Québec in 1802, David was just entering his own apprenticeship with the same doctor.

In 1807, after David finished his studies with Dr. Fisher, he traveled to Edinburgh, Scotland, to take up studies at the university there. John put aside his dreams of opening his own private practice to stay in the fur trade, receive a regular salary, and send £300 over a period of three years to fund David's education. David received a degree in medicine and a diploma in surgery in 1810, but remained in Edinburgh until the debts he had accumulated as a student were settled. In 1811, he was commissioned as an officer in the British Army. After completing his military service, David opened a private practice in Paris, where McLoughlin visited him in 1821. David's practice was a successful one – he became especially popular among Paris' élite, eventually becoming a physician in the court of King Louis-Philippe. This portrait was likely painted during his time in France.

In 1827, McLoughlin appealed to David to help him choose a career for his troubled son, John. The fifteen-year-old John joined his uncle in Paris, where he earned a degree in medicine. However, a mysterious scandal forced him to return to North America in 1834.

After France's 1848 revolution ousted Louis-Philippe, David and his wife moved to London, where he continued his successful medical practice and was elected to the Royal College of Physicians. He died in 1870.



# Their Children

Eloisa McLoughlin was born in 1817 while her father was working at Fort Kaministiquia. When McLoughlin was assigned to take charge of Fort George in modern-day Astoria, Oregon, Eloisa came with her parents and younger brother, David. Their sister, Eliza, remained at the convent in Québec, where she would receive her education, and their elder brother, John, was put into boarding school. The family relocated again in 1825, when Fort Vancouver was established.

McLoughlin favored Eloisa, who is said to have taken after her father in both appearance and personality. In 1838, Eloisa married Fort Vancouver's head clerk, William Glen Rae, who was promoted to Chief Trader and transferred to Fort Stikine in 1841. Eloisa and their son, John, followed him. Life at the rugged Stikine was harder than it had been at Fort Vancouver – in her memoirs, Eloisa described it as “a miserable place.”

William was then transferred to Yerba Buena (modern day San Francisco), where he was to establish a new Hudson's Bay Company post. Eloisa remained in Vancouver, taking care of her daughter Margaret, who had been born on the journey from Stikine. In California Rae was successful in establishing a new Hudson's Bay Company post. Later that year, he was joined by Eloisa and their children, John and Margaret.



*Eloisa McLoughlin*





Though William faced an uphill battle in establishing the post, Eloisa enjoyed San Francisco. Eloisa was especially fond of the city's Spanish population, and later remembered a wedding involving one of San Francisco's prominent families: "It was quite a large wedding. They danced three nights and then they had bull fights. The first time I ever saw bull fights – every day... For three days and nights it was bull fights in the day and dancing at night and dinner and supper and everything going on." However, Eloisa's time in San Francisco was cut short when her husband committed suicide and the Hudson's Bay Company ordered the closure of the post.

In 1846, Eloisa and her children, which now included her youngest daughter, Maria Louisa, moved to Oregon City to live with John and Marguerite. Eloisa remarried in 1850, to Daniel Harvey, who had been the superintendent of the Fort Vancouver farm and had managed McLoughlin's mills in Oregon City. The Harveys would add three more children to the McLoughlin household: Daniel, Mary Angelique, and James.

The Harveys continued to live in the Oregon City house after the death of John in 1857 and Marguerite in 1860, until, they moved to Portland in the mid-1860s. Daniel Harvey died in 1868. Eloisa died in 1884 and is buried in Portland's Lone Fir Cemetery.



# Their Grandchildren

The young women in this photograph are the three daughters of Eloisa McLoughlin Rae Harvey.

On the left sits Margaret Glen Rae, who was born in 1841 aboard the Hudson's Bay Company steamship Beaver on the journey from Fort Stikine to Fort Vancouver. In the center sits Maria Louisa Rae, who was born in San Francisco in 1842.

On the right sits Mary Angelique Harvey, daughter of Eloisa and her second husband, Daniel Harvey. She was born in 1854, and lived in the McLoughlin House along with her grandparents, parents, siblings and half-siblings.



*Ambrotype Photograph of Margaret Rae, Maria Louisa Rae, and Mary Angelique Harvey*



Chapter II

Photographic  
Processes



The John McLoughlin Story  
Part II



## Section 1

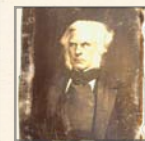
# Daguerreotype

Daguerreotypes are one of the earliest types of photographs, and were most commonly produced between 1839 and the late 1850s. To make daguerreotypes, early photographers first coated a copper plate with silver and placed the plate in a box where it was exposed to iodine vapors. Five to thirty minutes later, the plate was removed, its surface now covered with a light-sensitive silver-iodide film. The plate was then placed in a camera and exposed to light. Early exposure times could range from five to seventy minutes, but technological developments in the 1840s reduced exposure times to less than forty seconds, making the daguerreotype a more practical portraiture method.

After exposure, the plate was placed in an enclosed box, which held the plate at a 45 degree angle over a pan of heated mercury. Vapors from the heated mercury caused the plate's image to emerge. The plate was then washed, toned in a bath of gold chloride, and dried. After drying, daguerreotype images were sometimes hand-colored, then placed inside a case. Daguerreotype images are direct positives, meaning that their images are reversed (though this problem is easily solved by flipping the glass plate over).

Daguerreotypes are easily recognizable due to their mirror-like surface, a product of the silver coating on the plate. Reflections on this surface can make daguerreotypes difficult to view.

This difficulty may have contributed to the development of photographic methods that produced images that were easier to see.





# Ivorytype



360° view ↻



Tap to view!

Ivorytypes were first produced in the mid-1850s and were meant to resemble hand-painted ivory miniatures. They were made by lightly coloring a salted paper print (a print made on paper using a negative). The colored print was then waxed or varnished and attached image-side-up to the back of a glass pane using a mixture of Canada balsam and beeswax, rendering the lighter areas of the image semi-transparent. A plain white sheet of paper was then painted with patches of bright color corresponding to colored areas in the photograph and placed behind the photograph. The resulting image is softer and more painterly than a traditional photograph.

The example to the left is an ivorytype of Louisa Rae Myrick, granddaughter to John McLoughlin. The unique collapsible case is also interesting and worth a look.



These ivorytype photographs show Louisa and her sister-in-law, Eloisa Myrick, probably in or approaching middle age.

Though her sister-in-law was sent to San Jose, California, to be educated, Louisa remained in Oregon City and attended Judge E.S. Shattuck's school. At the age of sixteen, Louisa married Captain Josiah Myrick, an entrepreneur who owned several businesses in the area, including a skating rink, a mining venture, and a steamboat operation on the Columbia and Willamette Rivers. The couple had four children, three of whom were born before Louisa turned twenty years old.

After their marriage, the couple lived in Portland. Louisa was instrumental in the organization of the Oregon Historical Society and worked to preserve her family's Oregon City home after its relocation from the Falls to the Heights section of the city in 1909.



*Eloisa Myrick*



*Louisa Rae Myrick*

Margaret, Louisa's older sister, also had an ivorytype portrait taken of her, probably around the same time. In 1858 or 1859, Margaret married Theodore Wygant, who managed a portage business and worked for the Oregon Railway and Navigation Company.



# Ambrotype



*This image of Margaret, Maria, and Angelique is an example of an ambrotype.*

Ambrotypes are somewhat similar to daguerreotypes, like those of John and Marguerite McLoughlin seen earlier. Both types are direct positive images and are usually found in decorated cases with mats and preservers. However, unlike daguerreotypes, ambrotypes are produced by a different chemical process and do not have a mirror-like surface, which allows for easier viewing.

To create an ambrotype, a photographer used a “wet-plate” collodion process, in which a glass plate was first coated with a light-sensitive mixture of gun cotton, ether, and alcohol, then soaked in silver nitrate. The plate was placed in a camera, purposefully underexposed, and developed, all while still wet. The ambrotype process produced a faint negative image on the plate. When the finished plate was placed in a case, it was backed with black material, which could be lacquer, cloth, paper, or metal, to make the image appear positive.



Chapter III  
Furnishings  
&  
Crafts

The John McLoughlin Story  
Part III



# Beaded Crafts

Beading was a popular activity for women of all social classes during the Victorian era, but was also a cultural tradition for Native American or Métis women in the fur trade.



*This beaded lion is composed entirely of tiny glass beads. It was made by Maria Louisa Rae when she was eight or nine years old.*

The particular pattern from which the beaded lion was made was originally printed in Godey's Lady's Book, a well-known magazine in the nineteenth-century. Some girls, like Louisa, would have begun beading at a young age and been accomplished beaders by the time they reached adulthood.

## Gallery 3.1 Other beaded items



*This beaded bag was owned by Eloisa.*





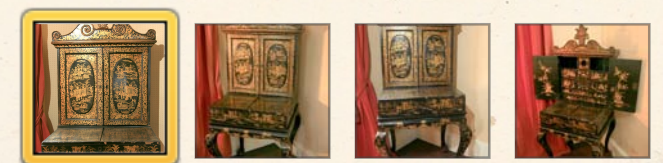
# Sewing Cabinet

This Chinese lacquer sewing cabinet was reputedly given to Marguerite by Dugald McTavish, a clerk at Fort Vancouver.



Marguerite McLoughlin was known for her domestic skills. As the wife of the Chief Factor, Marguerite would not have been required to cook or clean, but she would have managed servants, looked after children, and done handwork. Marguerite was particularly known for her skill as a seamstress and beader.

The cabinet itself contains numerous drawers and spaces for holding Marguerite's sewing tools, which included needles, pins, thread spools and beads. The cabinet also contains a removable box, which would have allowed Marguerite to take her supplies from one place to another.





# Dining Chairs, Table and Dishes



After moving into their home in Oregon City, the McLoughlins resumed the social role they had played at Fort Vancouver, often hosting overnight guests and even weddings in the house. This place setting owned by the McLoughlins during their time in Oregon, would have been used frequently. The dishes, a blue transfer printed design called “Messina,” were made in 1845 in Stoke-on-Trent, England by the Ridgway Pottery.

Even when no visitors were present, this large table, also owned by the McLoughlins, would have come in handy, since the home was occupied by John and Marguerite, their daughter Eloisa, her husband Daniel Harvey, and their six children. Traditionally, every meal was served twice - first to the men, then to the women and children.



# Silver

This silver service was used by the McLoughlins at their Oregon City home. In his will, Dr. John McLoughlin gave the set to his daughter, Eloisa. Other personal possessions, like furniture, linen, glassware, and china were left to John's wife, Marguerite; however, Eloisa granted her mother use of these beautiful silver utensils.



The maker's mark on the underside of the handles includes the personalized stamp "JMc." The silverware set was commissioned by McLoughlin during a trip to England in 1821 and was made between 1829 and 1831 by J. McKay of Edinburgh.



*The Maker's Mark*





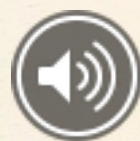
# Louisa's Melodeon



*Achin' Drum*



*French Medley*



*Yankee Doodle  
Medley*



*Twinkle Twinkle  
Medley*

Maria Louisa, who was often called simply “Louisa,” became Dr. McLoughlin’s favorite grandchild. Known for her sense of humor and musical talent, Louisa received this rosewood melodeon from her grandfather when she was eight years old. Louisa also helped her grandfather with secretarial duties towards the end of his life, with accounts and transcribing letters.

Though it looks like a piano, the melodeon is actually a type of reed organ, and uses a vacuum bellows to pull air past metal reeds to produce a sound. The bellows are operated by a pedal, which must be pumped by the melodeon player’s foot. Melodeons were popular instruments in the nineteenth century, mainly due to their affordability and portability.

The audio buttons to the left play modern-day recordings of period-appropriate arrangements, played on Louisa’s melodeon. If you listen carefully, you can hear the foot pedal pump creaking behind the music!



*Chapter IV*

*Clothing*

The John McLoughlin Story  
Part IV



# John Rae Highland Costume



*John Rae in the 1860s*

John Rae was the only son of Eloisa McLoughlin and William Glen Rae. Little is known about his life, except that he is said to have once visited his father's ancestral home in Scotland's Orkney Islands, where he may have had occasion to wear this traditional highland costume.



*John Rae Highland Costume*



# Personal Adornments

Throughout their lives in the Pacific Northwest – at Fort Vancouver and in Oregon City – the McLoughlins were well-to-do members of the upper class, and their personal adornments reflected this status.

In the early nineteenth century, stick pins (also known as tie pins) like these were popular among English gentlemen, who used them to pin down the folds of their cravats. During the period that John McLoughlin used them, they were almost exclusively used by upper class men, but after 1860 they became more popular among middle class men. In these stick pins, the darker setting is onyx, and the lighter setting is amethyst.



The ring was worn by Marguerite, and was a gift from her husband. This style, which features a mine-cut diamond surrounded by five pearls, is called a “forget-me-not” ring because it is modeled after the forget-me-not flower, which has five petals.

Victorian jewelry is often highly symbolic, and forget-me-nots (the flowers and the rings) were symbols of devotion, remembrance, and undying love.

For Marguerite, owning this ring would have been a reminder of her husband’s love, but it also served as a symbol of her status. While some women in Oregon would have had engagement or wedding rings, only upper class women like Marguerite would have had a “dinner ring” – a ring just for special occasions – like this one.



# Pocket Watch





*Chapter V*  
*Jewelry*

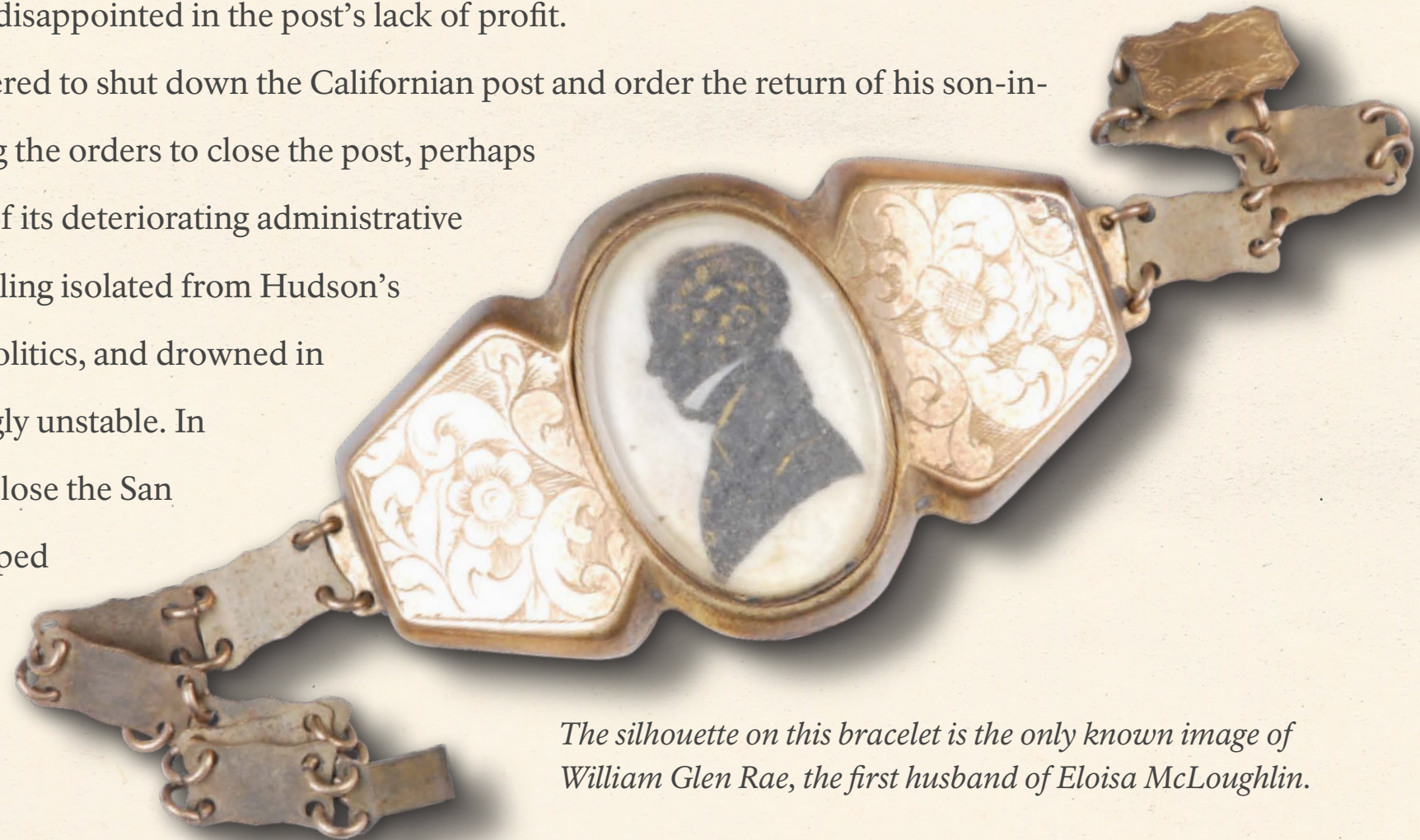
The John McLoughlin Story  
Part V



# Bracelet Portrait

When Eloisa and William moved to San Francisco to establish a Hudson's Bay Company post there, Eloisa enjoyed the lively atmosphere of San Francisco, but her husband faced increasing pressure from the Company, who had grown disappointed in the post's lack of profit.

Dr. McLoughlin had been ordered to shut down the Californian post and order the return of his son-in-law, but he had delayed sending the orders to close the post, perhaps because he wasn't fully aware of its deteriorating administrative condition. Meanwhile, Rae, feeling isolated from Hudson's Bay Company, mired in local politics, and drowned in personal debts, grew increasingly unstable. In January, 1845, while orders to close the San Francisco post were being shipped from Vancouver, Rae committed suicide.



*The silhouette on this bracelet is the only known image of William Glen Rae, the first husband of Eloisa McLoughlin.*



# Mourning Ring



Throughout the nineteenth century, it was popular to wear “mourning” jewelry, often rings, as reminders of deceased loved ones. Mourning rings were made in a variety of designs, but most of them were engraved with the name of the deceased and their date of death. They were often decorated with symbols of death, or personal reminders of the deceased.

*360° view*



*Tap to view!*

This mourning ring was acquired by McLoughlin in 1840 and commemorates the death of Alexander Roderick McLeod. McLoughlin had worked with McLeod during his early career, when he was employed by the North West Company in eastern Canada. McLeod named McLoughlin as a co-executor of his estate, and left money in his will for the manufacture of this mourning ring. It is notable that, even though the North West Company had been dissolved since 1821, one of the men chose to include in the ring’s design an onyx stamp bearing the symbols of the Company (a beaver, a tree, and a banner with the word “Perseverance”) as a reminder of his friend and former co-worker.

Inside the band, McLoughlin had engraved the words “A.R. McLeod, A Lamented Friend, Obt [a Latin abbreviation for “date of death”] 11 June 1840.”



*Chapter VI*

*Medals*

The John McLoughlin Story  
Part VI



# St. Gregory Medal and Papal Bull



*The St. Gregory Medal, present to Dr. McLoughlin by Pope Gregory XVI.*

In 1847, Father Francis Norbert Blanchet, a Catholic priest who had served at Fort Vancouver, traveled to Rome to meet with the reigning pope, Gregory XVI. During this visit, the Pope declared Oregon an apostolic vicariate and made Blanchet its archbishop. The Pope also made Dr. McLoughlin a Knight of the Order of St. Gregory, an honor that very few individuals have received. Blanchet brought this medal and papal bull back to Oregon City, where they became prized possessions of McLoughlin.

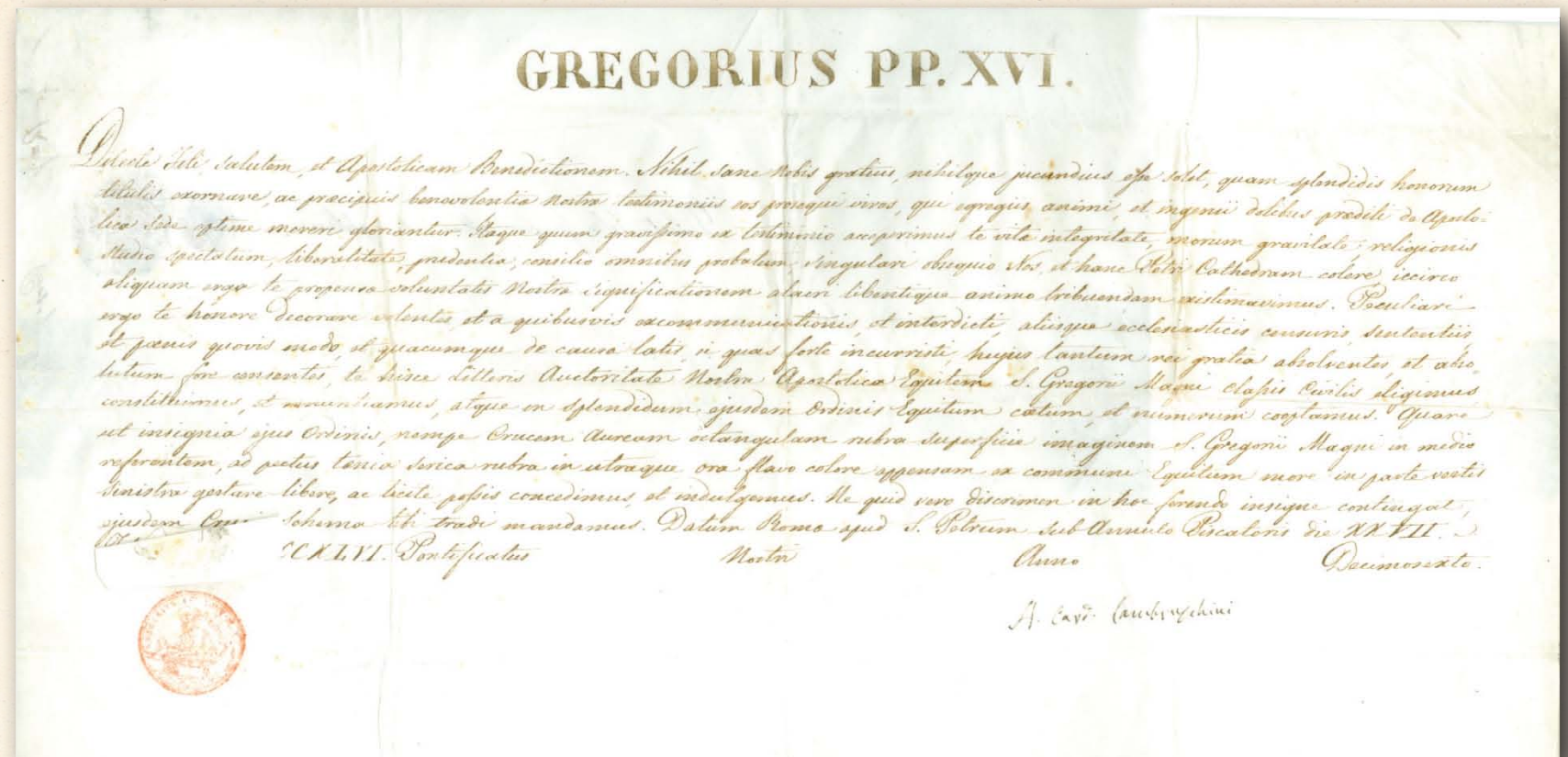


The document, written in Latin, reads:

“Beloved son, health and apostolic  
benediction. Nothing certainly gives us  
greater pleasure and satisfaction than to  
decorate with the titles of honor and special  
marks of our favor men possessed of lofty  
gifts of mind and heart, whose glory it is to  
deserve well of the apostolic see. And whereas  
we have been informed on the highest  
authority that you are esteemed by all for  
your upright life, correct morals and zeal for

religion, and that you are conspicuous for your allegiance to ourselves and this chair of Peter, we have therefore determined graciously to bestow on  
you some token of our goodwill towards you. Desiring then to honor you in a special manner, and to this absolving you and holding you as  
absolved from all pain of excommunication and interdict and from other ecclesiastical censures, judgments and penalties which you may have  
incurred; in whatsoever manner and for whatsoever cause inflicted; we of our apostolic authority do by these letters choose and constitute and  
declare you a Knight of St. Gregory the Great of civil grade, and we do receive you into the illustrious company and rank of the Knights of the said  
Order. Wherefore we permit and grant that you may freely and lawfully wear the insignia of the Order, to wit: an octangular cross of gold with a  
red front bearing in the center a likeness of St. Gregory the Great, hung with a red silk ribbon yellow on both sides at the breast on the left side after  
the ordinary fashion of knights. That no mistake be made in the wearing of this badge, we order that a figure of the said cross be delivered to you.  
Given at Rome, at St. Peter's on the 27th day of February, 1846, in the 16th year of our Pontificate.”

[signed] A. Cardinal Lambruschini





# Horticultural Medal

On May 11, 1826, McLoughlin was awarded this large silver medal by the Royal Horticultural Society of London. According to Society records, it was awarded “for the assistance rendered to Mr. David Douglas, whilst making his collections in the countries belonging to the Hudson’s Bay Company.”

Douglas (1798-1834) was a Scottish botanist who had been commissioned by the Society to collect plants throughout western North America and to attempt to introduce them into British gardens. In the journal he kept during this mission, he recounted McLoughlin’s hospitality, which became a hallmark of the Chief Factor’s reputation throughout the Northwest:

*“On Saturday, April 16, 1825, the chief factor, John McLoughlin, Esq., came down the river from the new establishment, who received me with much kindness. . . In the most frank and handsome manner he assured me that everything in his power would be done to promote the views of the Society. Since I have all along experienced every attention in his power, horses, canoes, people.”*

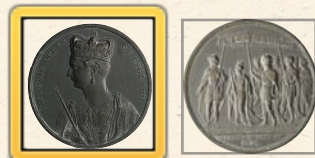




# Napoleon Medal and Coronation Medal



*This medal commemorates the 1838 coronation of Queen Victoria. It is not the official medal issued by the British government, but is instead an item produced by a private company. McLoughlin, who was serving as Chief Factor at Fort Vancouver at the time of Victoria's coronation and played a key role in Britain's North American empire, might have enjoyed possessing this commemoration of his new queen's ascendancy.*



The fact that McLoughlin kept these commemorative medallions serves as an indicator of two things that interested him: the life of Napoleon Bonaparte and British politics and monarchy.

Despite being a British subject for much of his life, and having a brother who had fought in the Napoleonic Wars, McLoughlin had, since his youth in Québec, admired Napoleon. Like Napoleon, McLoughlin required unflinching obedience from those who served under him and instituted a system of reward and punishment among native populations to secure their loyalty. When McLoughlin sent his son-in-law, William Glen Rae, to manage the rugged Fort Stikine, he advised him, "Be kind, be patient, be just, but remember Napoleon's motto, 'Be Master.'"



*This medal bears the bust of Napoleon and commemorates his capture by the British in 1815. A speech he made aboard the British ship HMS Bellerophon, before being exiled to the island of St. Helena, is inscribed on its reverse side.*





Chapter VII

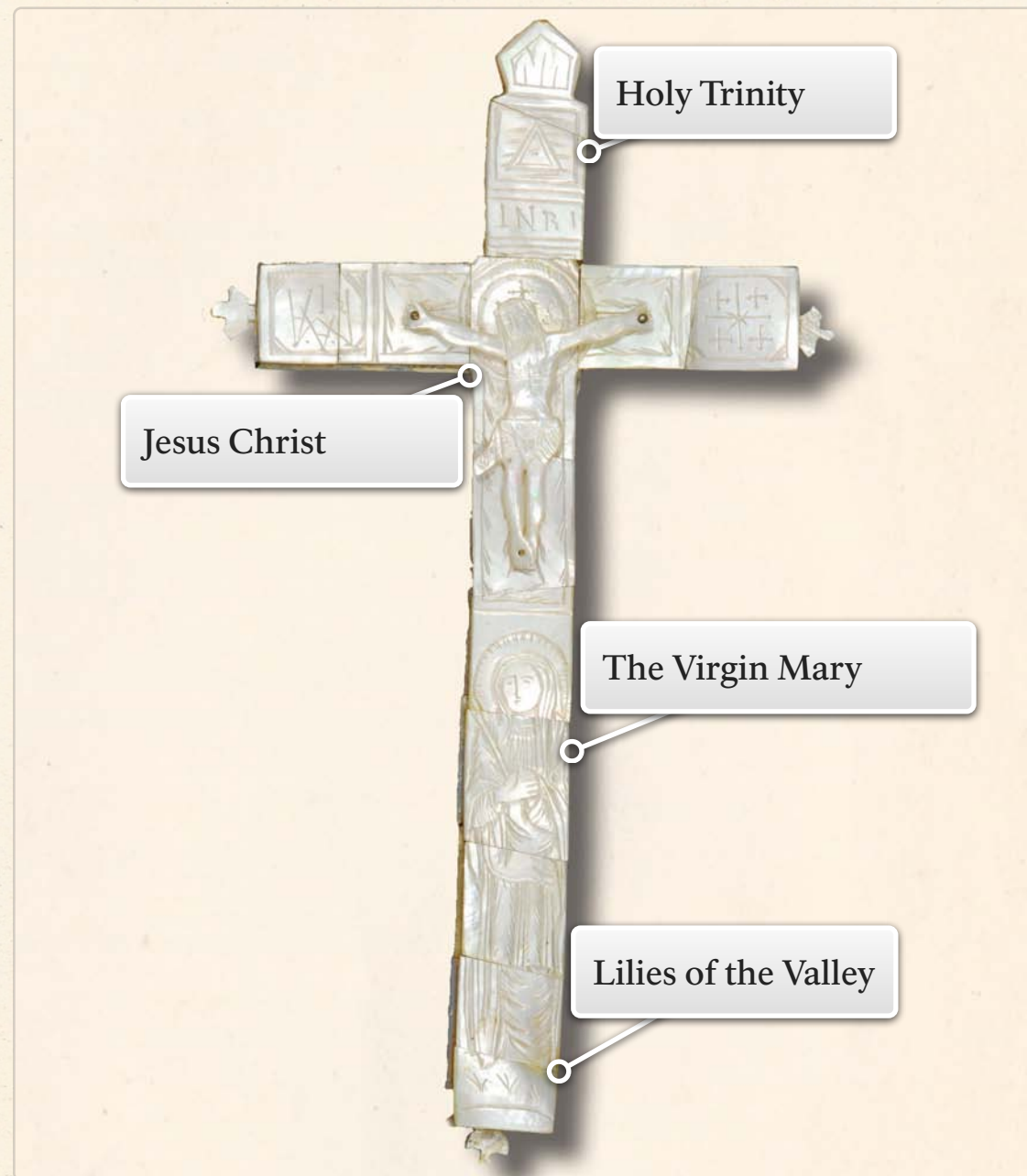
Religious

Antifacts

The John McLoughlin Story  
Part VII



# Marguerite McLoughlin's Crucifix



This intricately carved mother-of-pearl crucifix was owned by Marguerite. Its carvings are rich with Christian symbolism. Marguerite McLoughlin would likely have cherished such this item that was not only a symbol of her faith, but also a beautiful work of art.

Both John and Marguerite McLoughlin had been raised by religious parents – Marguerite's father was Protestant, and McLoughlin's parents were Catholic. Though McLoughlin was baptized in the Catholic faith as an infant, he remained close to his mother's Presbyterian family throughout his adolescence, and McLoughlin's personal religious feelings resulting from this combination of influences is unknown.

McLoughlin recognized the importance of religion to the residents and employees of Fort Vancouver. As Chief Factor of the Fort, he arranged for religious services for his Protestant and Roman Catholic employees and welcomed visiting missionaries, who sometimes ministered to the Fort's employees. For the Fort's French-Canadian Catholics, McLoughlin himself



delivered brief sermons and readings from a French Bible until 1838 when, at the employees' request, two priests arrived at the Fort to minister to its Catholic population. Two years earlier, in 1836, Fort Vancouver had become the temporary home of the Anglican Reverend Herbert Beaver, who was sent by the Hudson's Bay Company. The McLoughlins also acted as hosts to Methodist missionary Jason Lee and Marcus and Narcissa Whitman, who established a mission at present-day Walla Walla, Washington.

McLoughlin officially rejoined the Catholic Church in 1841, and it is likely that Marguerite would have agreed with her husband's beliefs. After moving to Oregon City in 1846, the McLoughlins donated land on which a small Catholic church was built, and they became regular attendees.



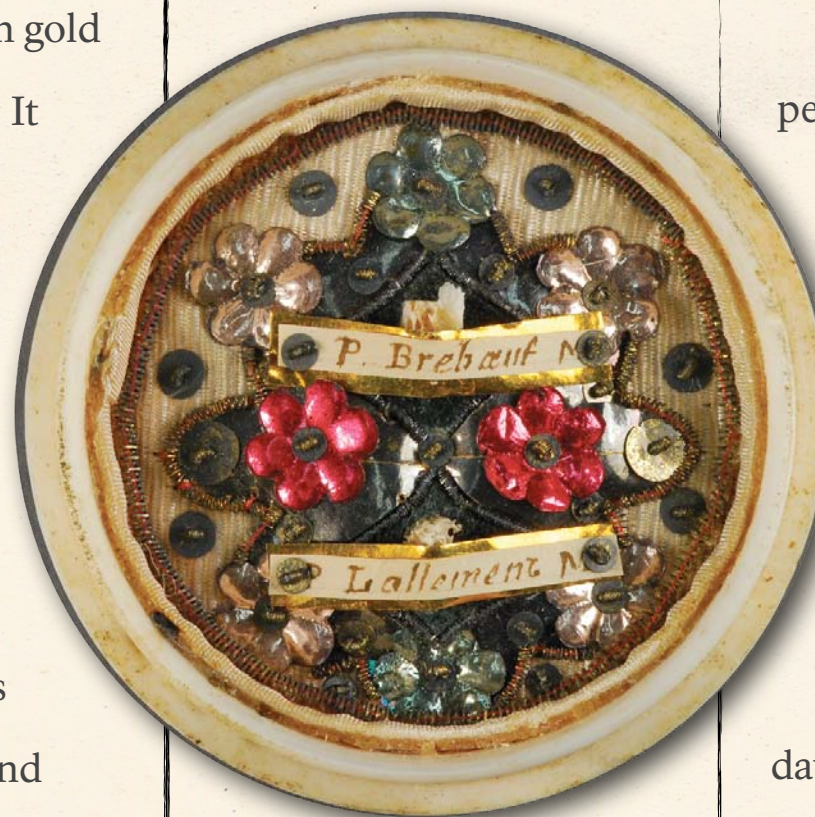


# Reliquary



This reliquary was given to Dr. John McLoughlin by Pope Gregory XVI in 1847, along with the medal and papal bull declaring him a Knight of St. Gregory. It was a prized possession of McLoughlin and his family, in part because of its illustrious source, in part because it was a symbol of their faith, and also because of its contents, which would have reminded the McLoughlins of their Canadian heritage.

The interior of the reliquary is decorated with gold stitching and colorful flower-shaped sequins. It contains fragments of the remains of two of French Canada's most important martyrs: Jean de Brébeuf and Gabriel Lalement (spelled Lallement on the reliquary's label). Brébeuf and Lalement were Jesuit missionaries who had traveled from France to introduce Christianity to Eastern Canada's Huron population. Brébeuf arrived in 1625 and Lalement in 1646.



The Huron were allies of the French during this period, and instrumental in the development of the fur trade. Brébeuf was the founder of the Huron mission and the administrator of its three posts. In the 1640s, he also occasionally served as spiritual director and confessor to the Ursuline Monastery in Québec, a place to which McLoughlin had a special connection: McLoughlin's eldest daughter, Eliza, was a student there, and his favorite sister, Marie Louise, would later become Abbess.

Brébeuf and Lalement met during their work at the Saint-Louis (now called Saint Ignace) mission in Ontario. In 1649, the mission was attacked by the local Iroquois, and Brébeuf and Lalement were captured, tortured, and killed. At the time McLoughlin received this reliquary, they were only known as missionaries and martyrs - neither would be canonized until 1930.



# The CMDC Project Team

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Nick Rudy - Project Manager

Bryan Ruhe - Graphic Design / Widget Development

Professional Portfolio: [worksbyruhe.net/profhome.html](http://worksbyruhe.net/profhome.html)

Kyleigh Williams - Animator / Video Development

Professional Portfolio: [arylee.com/clients/kyleighwilliams/](http://arylee.com/clients/kyleighwilliams/)

The Creative Media and Digital Culture Program @ WSUV

Program Website: [dmc-wsuv.org/cmdc/](http://dmc-wsuv.org/cmdc/)